

Pauline Patterson

Songs Everybody Sings

by

Carrie Jacobs-Bond

*A Perfect Day
Little Pink Rose
His Lullaby
In the Meadow
The Forget-Me-Not
O Time,
Take Me Back
Good-Night
A Study in Symbols
Is Yo'? Yo' As
Just Lonesome*

*Just A' Wearyin'
for You
I've Done My Work
Little Bit O'Honey
Lazy River
The Sandman
Song of the Hills
Birds
Life's Garden
Her Greatest Charm
God Remembers*

*I Love You Truly
The Hand of You
Thro' the Years
The Golden Key
Were I
Shadows
Until God's Day
When Church is Out
Hush-A By
When God Puts
Out the Light*

CARRIE JACOBS-BOND & SON

THE BOSTON MUSIC CO -

SOLE SELLING AGENTS

BOSTON,

MASS

SONGS EVERYBODY SINGS

By

Carrie Jacobs-Bond

A choice collection of the thirty most popular favorites selected and classified.

Songs of optimism and philosophy, songs of nature and of love, lullabies, mother songs, sacred, encore and dialect songs and tunes the children love to hear.

This volume also contains an interesting biographical sketch and photos of the composer taken in her picturesque home "THE END OF THE ROAD."

BOND SONGS ARE THE KEY TO EVERY HEART

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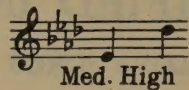
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I Love You Truly



Med. High

Words and Music by
CARRIE JACOBS-BOND

Andante con amore

p

I love you tru - ly, tru - ly,

p legato

p sempre legato

dear, Life with its sor - row, life with its tear, Fades in - to

dreams when I feel you are near, For I love you tru-ly, tru-ly, dear.

rall.

p

Ah! love, 'tis some-thing to feel your kind

p legato

p sempre legato

hand, Ah! yes, 'tis some-thing by your side to stand; Gone is the

p

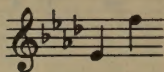
p sempre legato

sor - row, Gone doubt and fear, For you love me tru-ly, tru- ly, dear.

rall.

rall.

In the Meadow

Words and Music by
Carrie Jacobs-Bond

Moderato

Voice

Piano

*mf**mp*

To - day I walked with-in a love - ly

mp

mead-ow, —

I heard the crick-ets chirp-ing in the grass. — A

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gen - tle mead - ow - lark was gai - ly sing - ing, — And

on - ly ceased his song to let me pass. — Then

mem'ry took me back a - gain to child - hood, To hap - py days and songs that once were

p *f* *mf*

sung. — While you and I were walk-ing in the mead-ow, — As

rit.

lov-ers did when you and I were young. —

a tempo

rit. *f*

mf

The

dim. *p* *mf* *rall.*

Tempo I

years have passed, but we have walked to-gether — Through gardens that were filled with thyme and

rue. _____

But I have nev-er known a lone-ly hour, dear,

Be -

cause a - long the path

I walked with you. _____

And

now that win-ter time has come up-on us - A - gain I hear the songs that once were

sung While you and I were walk-ing in the

mead-ow As lov-ers did when you and I were young.

Just Lonesome.

Words by
HARRIET AXTELL JOHNSTONE.

Music by
CARRIE JACOBS-BOND.

Grazioso.

p *sostenuto e delicato*

It is n't the weath-er, (Dear,
soft lit-tle rain!) God's sun-shine and show'rs nev-er fret me, And it
is n't the learn-ing in pov-er-ty's school, The hard delv-ing les-son that's

set me: For sun fol - lows rain And sav - ing makes gain, But

Time can't give back a dead lóv - er, And in spite of the sun and the

gold to be won, There's a sob that no laugh - ter can cov - er.

There's not e - ven a rhyme for this

one drear-y line, And there's no oth - er word holds the mean - ing; It

car-ries a heart-ache Wher - ev - er it's heard, And brings e - ven des - o - late

dream - ing, Just lone - some. —

Just A-Wearyin' For You

Word by
FRANK STANTON

Music by
CARRIE JACOBS-BOND

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in E-flat major, 4/4 time, marked 'Moderato'. The piano part features a series of chords and moving lines in both hands. The vocal melody enters in the second system with the lyrics: '1. Just a-wear-y - in' for you, All the time a - feel - in' blue, 3. Eve - nin' comes, I miss you more When the dark gloom's round the door,'. The piano accompaniment continues with a steady rhythm. The third system of the vocal part includes the lyrics: 'Wish - in' for you, wond'-rin' when You'll be com-in' home a-gain. Rest-less, don't know Seems just like you or - ter be There to o - pen it for me. Latch goes tink - lin'', with piano markings of *mf*, *p*, and *cresc.*. The fourth system concludes the vocal part with the lyrics: 'what to do, Just a-wear-y - in' for you. thrills me through, Sets me wear-y - in' for you.', marked 'Fine'. The piano part continues with a final flourish, also marked 'Fine'.

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p

2. Morn - - in' comes, the birds a - wake,

delicato

12 8

12 8

Used to sing so for your sake *mf* But there's sad-ness

8

mf

in the notes That come trill - in' from their throats. Seem to feel your

p *cresc.*

p *cresc.*

ab-sence, too, Just a-wear-y - in' for you. *D. S. al Fine*

f *rall.*

f *rall.*

D. S. al Fine

Shadows

Words and Music by
CARRIE JACOBS-BOND

Andante sostenuto

The piano introduction is in E-flat major, 4/4 time, marked **Andante sostenuto**. It begins with a *pp* (pianissimo) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand plays a simple bass line. The piece concludes with a *rall.* (rallentando) and then *a tempo* marking.

The first system contains the vocal melody and piano accompaniment for the first verse. The vocal line starts with a *p* (piano) dynamic. The lyrics are: "Once more I sit at eve-ning And watch the em-bers burn, The oft we watched the em-bers And said, 'how bright they glow!' And". The piano accompaniment continues with chords and eighth-note patterns, marked *pp*.

The second system contains the vocal melody and piano accompaniment for the second verse. The lyrics are: "shad - ows all come creeping A - round me as I turn. And then how fast the hours went, But now, a - las! how slow. The". The piano accompaniment is marked *poco rit.* (poco ritardando) and then *a tempo*.

cre - - - - - scen - - - - - do ***f*** *rall.*

then I see a sweet face, From which all care is gone, That
days are all too long, dear, The nights are long - er still; But

cre - - - - - scen - - - - - do ***f*** *rall.*

p *a tempo*

rall.

1 *a tempo*

starts my soul to dreaming Of old times, love and song. How
I would not re - call you My long-ing heart to

p *a tempo*

rall.

a tempo

2 *a tempo pp*

pp

fill. I know you're way off yon-der, But still you seem with me, And

8

a tempo pp

poco rit. *a tempo*

in the eve - ning shad-ows Your form I al - most see. I

8.

poco rit. *a tempo*

cre - - - - - scen - - - - - do *f* *rall.*

al - most hear you whis - per These words, "I love but you, And

cre - - - - - scen - - - - - do *f* *rall.*

p a tempo *rall.*

soon we'll be u - ni - ted, Sweet-heart, be brave, be true."

p a tempo *rall.* *a tempo pp*

rall. *ppp*

A SONG OF THE HILLS

High
Simplified

Words and Music by
CARRIE JACOBS-BOND

Allegretto

The piano introduction consists of two systems of music. The first system is in 6/8 time, marked *mp* (mezzo-piano) and *cresc.* (crescendo). It features a melody in the right hand and a bass line in the left hand, both with a rising contour. The second system continues the melody and bass line, marked *f* (forte) and *dim.* (diminuendo), ending with a *rit.* (ritardando) marking. The piece is marked *Red.* (Reduced) in four places.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line is marked *p* (piano) and *cresc.* (crescendo). The piano accompaniment is marked *a tempo* and *p* (piano). The lyrics are: "All thro' the mist of the dawn-ing, ——— All thro' the moun - tain". The piece is marked *Red.* (Reduced) in three places.

The second line of the song continues the vocal melody and piano accompaniment. The vocal line is marked *mf* (mezzo-forte). The piano accompaniment is marked *mf* (mezzo-forte). The lyrics are: "space, ——— All thro' the val - ley's glim - mer,". The piece is marked *Red.* (Reduced) in four places and ends with an asterisk (*).

poco rit. *mp a tempo*

I see your lov - ing face. — All thro' the sun - rise

poco rit. *a tempo mp*

Red.

cresc.

beau - ty, — All thro' the mists that rise,

cresc.

Red.

dim.

All thro' the shad - ows fall - ing, I look in - to your

dim.

Red.

mp

eyes. — All thro' the sun - set's glo - ry,

mp

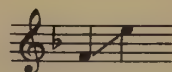
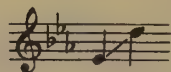
Red.

Out in the love - ly west, I hear your low voice
 sing - ing, Your hands press my own, and I
 rest.
 rit. *f* *p*
 Red. Red. *

Through The Years

Low Key

High Key



Words & Music by
CARRIE JACOBS-BOND

Con espressione



p

The birds don't sing as sweet-ly as they did when I was young, I
I used to love the twi - light, to hear the crick-et sing, But

see the sun-beams thro' a mist, The flee-ting hours be-yond And
now the time 'twixt day and night Can on - ly sor - row bring. How

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as I hear the ech - o of a voice I knew of old, A -
sad to part from those we love, how hard to say good - bye, But

gain I hear the harp - si - chord, a - gain this sto - ry's told. ———
lis - ten to the harp - si - chord, old songs will nev - er die. ———

Grazioso

Time makes all but love the past, Love is ev - er new;

Should the dark - ness gath-er fast, I would still see you.

The first system of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are "Should the dark - ness gath-er fast, I would still see you." The piano part features chords and moving lines in both hands.

I would hear your voice so sweet sing-ing thro' the years,

The second system of the musical score. The vocal line continues with the lyrics "I would hear your voice so sweet sing-ing thro' the years,". The piano accompaniment includes dynamic markings *mf* and *rall.* (rallentando). The piano part features chords and moving lines in both hands.

I would see the face I loved thro' a mist of tears.

The third system of the musical score. The vocal line continues with the lyrics "I would see the face I loved thro' a mist of tears." The piano accompaniment includes the dynamic marking *p a tempo* (piano, at tempo). The piano part features chords and moving lines in both hands.

The fourth system of the musical score, which is a piano accompaniment. It includes the dynamic marking *mp* (mezzo-piano). The piano part features chords and moving lines in both hands, ending with a double bar line and repeat signs.

To Mr. Charles W. Clark.

UNTIL GOD'S DAY.

Words by FRANK L. STANTON.

Music by CARRIE JACOBS-BOND.

p Recit.

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a recitative section marked *p Recit.* and the lyrics "A lit-tle while to walk with". The piano accompaniment is marked *Patetico con espress.* and *p*. It includes a section marked *poco rit.* and ends with a piano *p* marking and a fermata over the number 8.

you my own,

On.- ly a lit - tle way-

Then one of us must weep and walk a - lone

un - til God's day.

A lit - tle while it is so sweet to live to - geth - er,

That I know life would not have one tear to give,

pp If one of us should go, if one of us should *rit.*

pp *rit.*

a tempo. go. And if these lips should ev - er learn to smile

a tempo.

cresc appassionato

With your heart far from mine,

'Twould be for

joy that in a lit - tle while

They should be kissed by

colla voce.

thine, by thine;

'Twould be for joy they should be

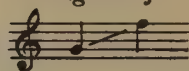
*mf**rall.**a tempo.**pp*

kissed by thine.

*rit.**a tempo.**p*

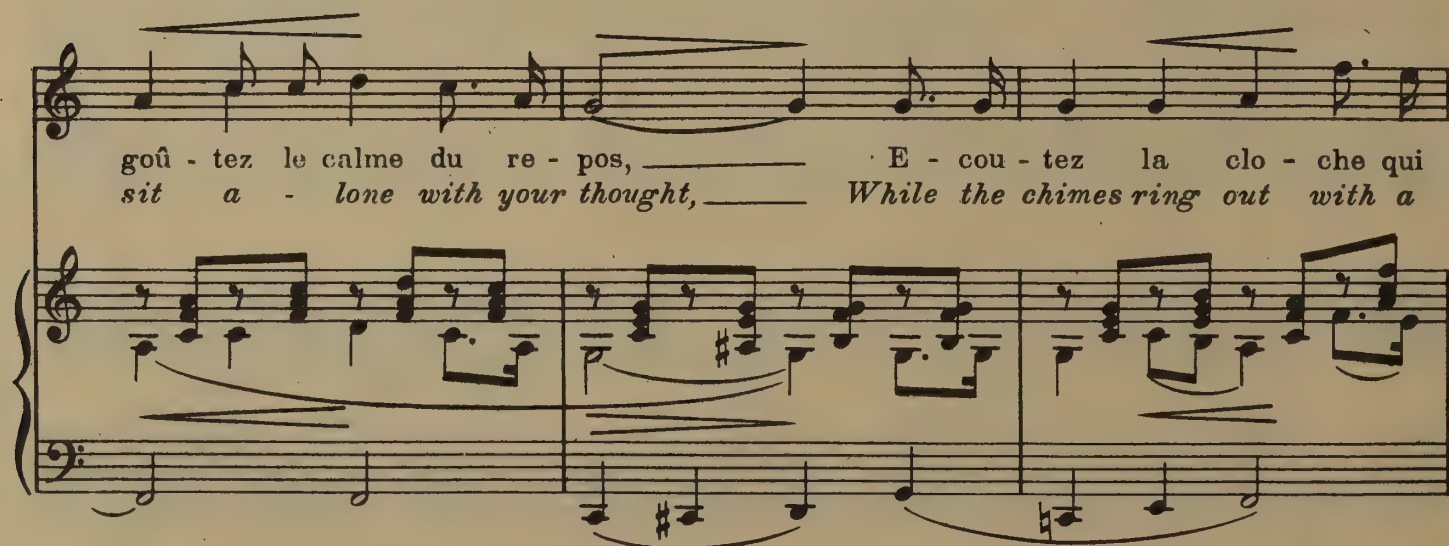
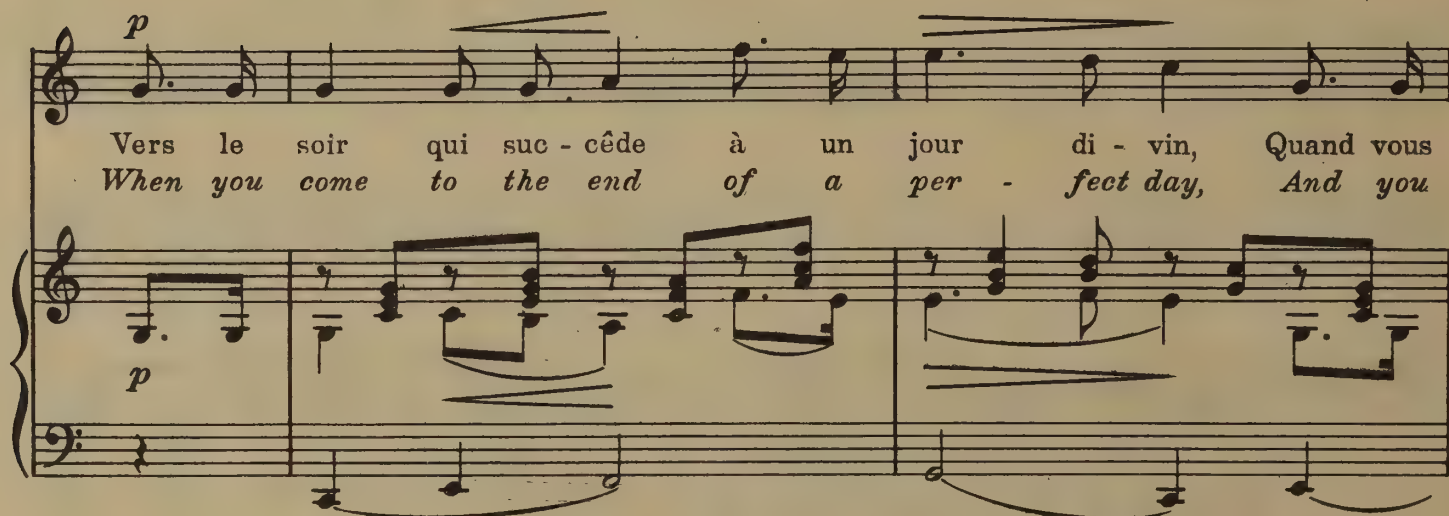
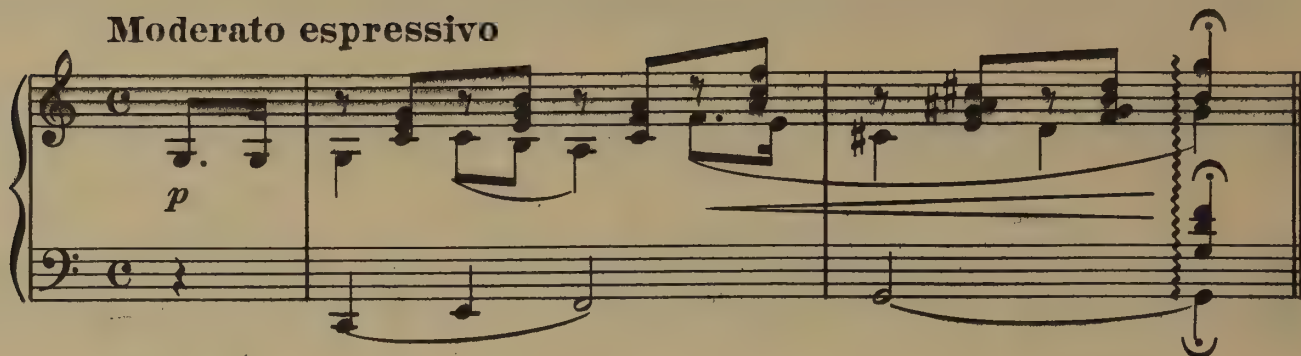
A PERFECT DAY

High Key.



CARRIE JACOBS-BOND

Moderato espressivo



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por - te de loin Le "mer - ci" pour un jour si
 car - ol gay For the joy that the day has

beau. Pen - sez donc comme la joie de ce jour di - vin Sou -
 brought, Do you think what the end of a per - fect day Can

la - ge le coeur bri - sé, Quand le cré - pus - cule tou - che
 mean to a tired heart, When the sun goes down with a

à sa fin, Et l'a - mi rend son der - nier bai - ser!
 flam - ing ray, And the dear friends have to part?

p *cresc.* *mf*

p

Ain - si vient l'a - dieu de ce jour di - vin, Tel qu'ar -
 Well, this is the end of a per - fect day, Near the

p

ri - ve l'a - dièu su - prême, — Mais un sou - ve - nir ra - di -
 end of a jour - ney, too; — But it leaves a thought that is

eux et saint De - su gloire res - te tout de même. — Le
 big and strong, With a wish that is kind and true. — For

mf

doux sou - ve - nir de ce jour di - vin Un
 mem - 'ry has paint - ed this per - fect day With

mf

don pré - ci - eux ré - vèle, Car à nous ap - par - tient sur ce
 col - ors that nev - er fade, And we find, at the end of a

jour di - vin L'â - me pure d'un a - mi fi - dèle.
 per - fect day, The soul of a friend we've made.

rall. *pp*

rall. *pp*

A STUDY IN SYMBOLS.

Words by
CLARENCE URMY.

Music by
CARRIE JACOBS-BOND.

Andante moderato.

p *cres* - - - *cen* - - - *do.* *f* *p* *rall.*

pp *cres* - - - *cen* - - - *do.* *mf* *rit.* *p a tempo.*

From blue to red, From red to gold, From gold to gray - So turns the

pp *cres* - - - *cen* - - - *do.* *mf* *rit.* *p a tempo.*

rall.

sky; So fades the light,..... So ends the day.

pp *cres* *cen* *do.*

From ease to strife, From strife to pain, From pain to

pp *cres* *cen* *do.*

mf *rit.* *p a tempo.* *rall.*

peace_ So life shall wane; So grief de - cline,.....

mf *rit.* *p a tempo.* *rall.*

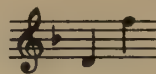
pp

So toil shall cease.....

pp

The Golden Key

Words and Music by
Carrie Jacobs-Bond



Moderato

Voice

Piano

mp

I

mf

rall.

a tempo
p

found a Gold - en Key one day, Up - on the path I

trod; And it un - locked a Gold - en Door, The

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door that led to God. And as I look'd in -

p

side I saw These words up - on the wall: "Your

God is Love, and Love brings work, There's Love and work for all?

f *p* *rall.* *p* *mf*

Tempo I

mp
No

rall.
a tempo
p

i - dle life can hap - py be, We all must do our

part, Must work a - while and play a - while with

f
mf

all our soul and heart; For those who do their

p

work with joy, Grim toil can live no more, And

in their hands they'll find the Key That op-ens ev - 'ry door.

f *p*

p rall.

The Hand Of You

Moderato

CARRIE JACOBS-BOND

mf

mf

Some - times when shad - ows

mf

cross my path, As shad - ows some - times do, I

reach my hands a - cross the mist And touch the hand of

più mosso

you. I know the sun is in the sky, I

più mosso

know true love is true; But oh, it com - forts

f rit.

mf a tempo

*ad lib.**p*

in the dark To touch the hand of you.

*p**colla voce**b**mf**a tempo**p*

Through all the si - lence

p

of the years, Through friend-ships old and new, The

dear-est mem - 'ry of my life I touched the hand of

you. So clouds and sor - rows come a - long, We

all must have a few; But through them all, please

God, let me Still touch the hand of you.

più mosso

f rit. mf a tempo

ad lib.

colla voce

Good Night.

Words by
CLARENCE OUSLEY.

Music by
CARRIE JACOBS - BOND.

Moderato tranquillo.

Good night. With -

out a care or sor - row Save im - pa - tience for the mor - row, Ba - by

sleeps in fai - ry deeps, Good night. Good night.

The rap - tured lov - er lin - gers, Touch - ing lips and press - ing

fin - gers, All too soon de-clines the moon, Good night, good

night. *mp* Good night, good night. *p più lento* The em-bers turn to

ash - es, Eyes are closed with weight-ed lash - es; Hushed is life be-yond all

strife, *rall.* Good night, good night. *pp*

To
Madame Schumann-Heink

HIS LULLABY

Words by
ROBERT HEALY

Music by
CARRIE JACOBS-BOND

Andante espressivo

p

Con Pedal

You
cried in your sleep for your moth-er dear, Ba-by, Ba-by. I
Sleep has come to the birds with the dew, Ba-by, Ba-by. Her
would you could call her back to us here, Ba-by, Ba-by. The
eyes were as blue as the eyes of you, Ba-by, Ba-by.

lit - tle lambs are a - sleep on the sod, And my own lamb-kin's be -
 Dreams for your slum-bers come up from the deep; I'll love as she loved till

gin - ning to nod, And o - ver the star - light your
 morn - ing lights peep, And moth - er a - bove us will

moth - er's with God, Ba - - by, Ba - by.
 watch while we sleep, Ba - - by, Ba - by.

Hush-a-By

W. DAYTON WEGEFARTH

CARRIE JACOBS - BOND

Andante moderato

(Chimes)
mf

Hush - a - ba - by, close yo' eyes, An' go right off t'
Ebe - 'nins grow - in' might - y late, De birds hab gone to

p

sleep, Great big gob - lin com - in' sure T'
nest; Eb - 'ry - ting wif eyes t' close Hab

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ketch yo' ef yo' peep. — 'Taint no use t'
shut 'em tight in rest. — Mam - mys eyes am

mf

make a fuss, Yo' bet - ter snug - gle tight
tired, — too, De moon it am so bright, —

rit.

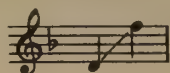
'Spect Ise gwain t' play wif yo' All day an' half de night? —
Gwain t' go t' bed ma - self, Good night, dear child, good night. —

p a tempo

(Hum)

mf *dim.* *morendo* *pp*

A LITTLE PINK ROSE



Words and Music by
CARRIE JACOBS-BOND

Con molta espressione

a tempo

A lit - tle pink rose in my gar - den grew, The

ti - ni - est one of all; — 'Twas kissed by the sun, — ca -

ressed by the dew, — Oh, lit - tle pink rose in my gar - den, — Oh,

rit.

p

lit - tle pink rose, 'twas you! —

rit.

p

Oh, lit - tle pink rose of your

a tempo

rit.

a tempo

moth-er's heart! Have you fad - ed, and gone a - way? — Has the

Gar - den - er gath - ered my lit - tle pink rose, For His

love - li - est gar - den to - day? — Did He

need one more blos-som of your size and hue, And

a tempo was that the reas - on the Gar - d'ner chose you? *rit.* Oh, *ad lib.*

a tempo *rit.* *l.h.* *colla voce*

rit. molto lit - tle pink rose in your moth - er's heart! Have you

rit. molto colla voce

pp fad - ed, and gone — a - way? —

pp *p a tempo*

rit. *l.h.* *una corda* *pp*

BIRDS.

Words by
MOIRA O'NEILL.

Music by
CARRIE JACOBS-BOND.

Vivace.

The piano introduction is in 6/8 time, marked *Vivace* and *f* (forte). The right hand features a triplet of eighth notes in the first measure, followed by a series of eighth and sixteenth notes. The left hand plays a simple accompaniment of eighth notes.

The vocal melody for the first line of lyrics is in 6/8 time, marked *mf* (mezzo-forte). It consists of a series of eighth and sixteenth notes.

1. Sure may - be ye've heard the storm - thrush Whis - tlin' bould in
2. Sure may - be ye've seen the song - thrush Aft - er an A - pril

The piano accompaniment for the first line of lyrics is in 6/8 time, marked *mf*. It features a simple accompaniment of eighth notes in the left hand and chords in the right hand.

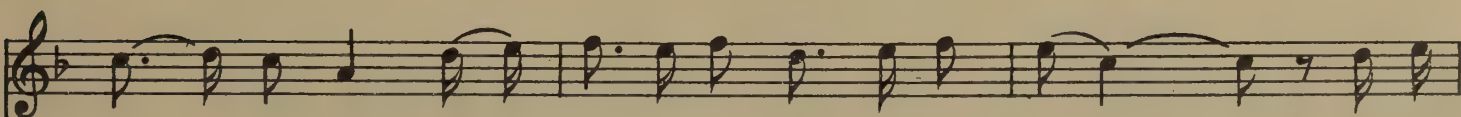
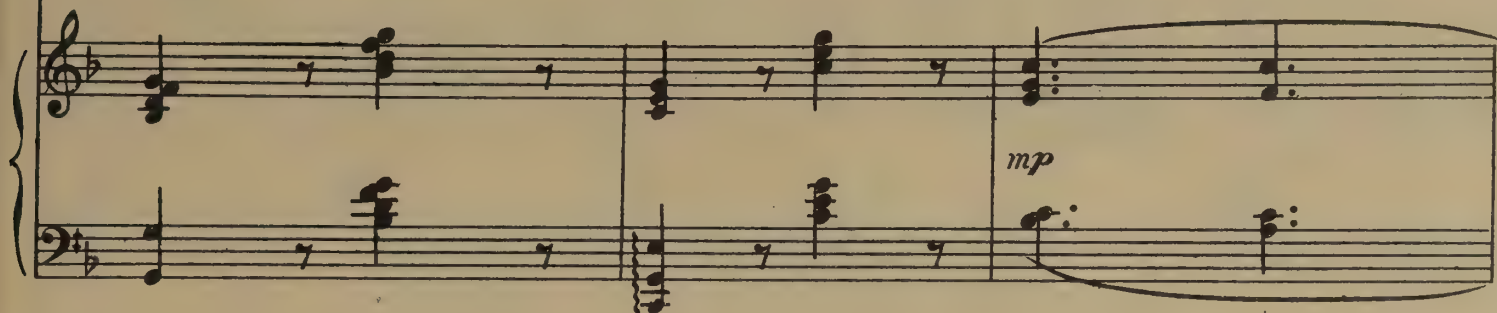
The vocal melody for the second line of lyrics is in 6/8 time, marked *mf*. It consists of a series of eighth and sixteenth notes.

March, _____ Be - fore there's a prim - rose peep - in' out, Or a
rain _____ Slip from in un - dher the drip - pin' leaves,

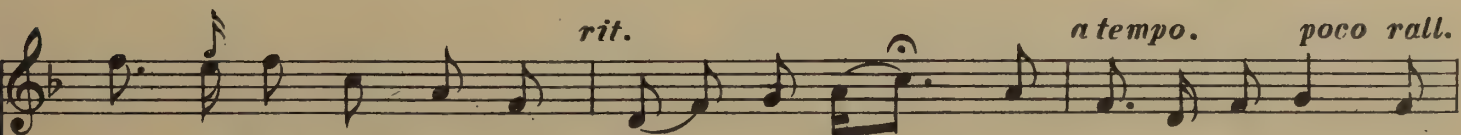
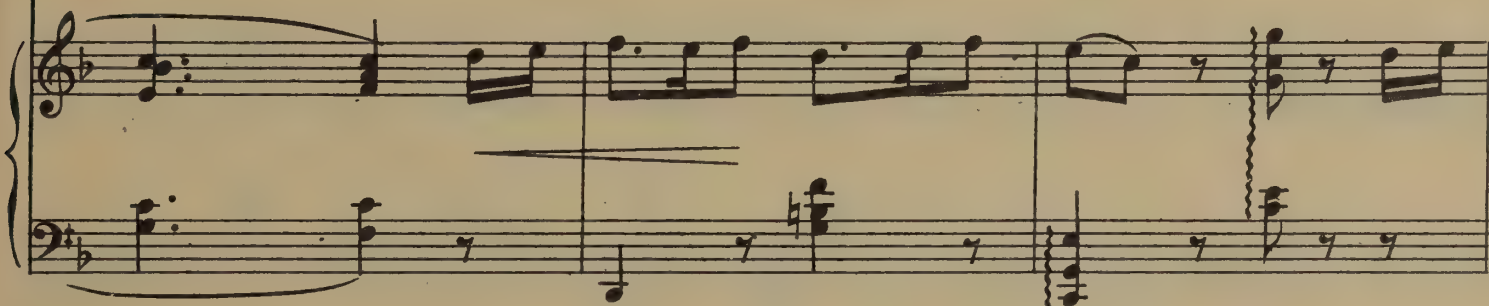
The piano accompaniment for the second line of lyrics is in 6/8 time, marked *mf*. It features a simple accompaniment of eighth notes in the left hand and chords in the right hand.



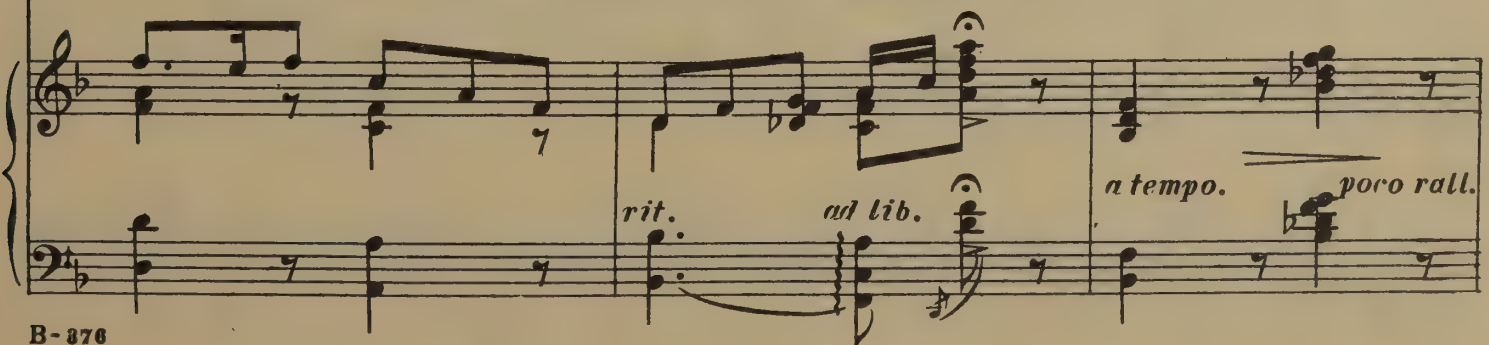
wee bird cone on the larch; _____ Whis-tlin' the sun to come
Wish-ful to sing a - gain; _____ An' low wi' love when he's



out o' the cloud, An' the wind to come o - ver the sea, _____ But for
near the nest, An' loud from the top o' the tree, _____ But for



all he can whis - tle so clear and loud, He's nev - er the bird for
all he can flut - ter the heart in your breast, He's nev - er the bird for



me . _____

me . _____

a tempo.

Piu lento ed espressivo.

3. Sure may - be ye've heard the red - breast Sing - in' his lone on a

p

thorn, _____ Mind - in' him - self o' the dear days lost,

Brave wid his heart for - lorn. _____ The time is in dark No -

vein - ber, An' no spring hopes has he: _____ "Re -

mem - ber," he sings, "re - mem - ber!" Ay, *tho'n's* the wee bird _____ for

me. _____

molto espressivo.

a tempo.

p

rall

pp

ppp

The Forget-me-not

Music by
Carrie Jacobs-Bond

Moderato semplice

Voice

Piano

p

rit.

a tempo

p

red.

**.*

When earth was at its

morn - ing, And years were as a day, God

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fash - ioned all the flow - ers To make the young world

cresc. *mf*

gay. So fresh, so fair, so love - ly, As

they to blos - som came, God stooped from His high

cresc.

heav - en And gave to each a name. One

rit. *rit.*

a tempo

ti - ny blue - eyed flow - er Stood shy - ly and a -

p



part, And spread in ad - or -



a - tion Its lit - tle gold - en heart. "O

cresc. *mf*



bless - ed God!" it mur - mured, Its soul with love a -

The first system of the musical score, measures 1-3. The vocal line is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are "bless - ed God!" it mur - mured, Its soul with love a -". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand features flowing eighth-note patterns, while the left hand provides harmonic support with chords and single notes.

flame, And look - ing up to

cresc.

The second system of the musical score, measures 4-6. The vocal line continues with the lyrics "flame, And look - ing up to". The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand. The right hand has a more active melody with eighth notes, while the left hand has sustained chords.

greet Him It quite for-got its name. In

rit.

The third system of the musical score, measures 7-9. The vocal line concludes with the lyrics "greet Him It quite for-got its name. In". The piano accompaniment features a *rit.* (ritardando) marking in the right hand. The right hand has a descending eighth-note scale, and the left hand has a simple harmonic accompaniment.

a tempo

shame its head bent low - er, And dew - y tears welled

a tempo

p

up, And filled to o - ver-flow - ing Its

lit - tle a - zure cup. Then God said: "Lit - tle

flow - er, Thy-self thou hast for - got, It

cresc.

is no sin, if on - ly Thou wilt for - get me

dim. e rit.

dim. e rit.

not!"

a tempo

molto rit.

pp

ad.

God Remembers When the World Forgets



Poem by CLIFTON BINGHAM

Music by CARRIE JACOBS-BOND

Andante

p

Lento

p

Allegretto

p

How man-y gar-dens in this world of ours, — Hold blos-soms that have nev-er

come to flow'rs? A sud-den wind — comes — cold ly by, —

— The rose tree bids its fair est bud good - bye.

rall.

rall.

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p a tempo

a tempo

mf *p*

How man-y ships of ours go

out to sea, — In search of ha - vens that shall tran - quil be ?

mf *p*

The storms of fate their fair - - - est hopes o'er set, — And there is naught to do ex -

rall.

cept for - get.

a tempo

rall. *mf* *p*

p a tempo

How man- y wear a smile up on their face,

Al-though their hearts may hold an emp - ty place? None know the heights nor


p

depths of their re-grets, But God re-mem-bers when the world for-gets.

mp

pp

Lazy River

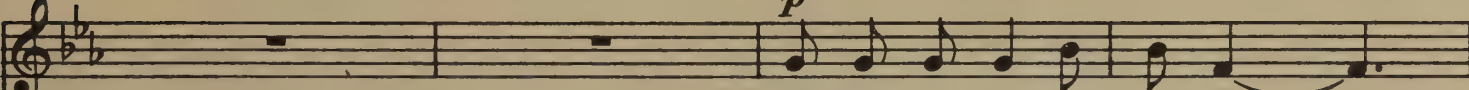
High 


Words and Music by
Carrie Jacobs - Bond


Slowly, with motion


Voice 

Piano 
p
Con pedale


p
Days on the la - zy riv - er, _____


p


mf
Far from life's care_ and fret. _____ Days on the la - zy


mf

p

riv - er — Are days I can nev - er for - get. — Days with their peace and

f *mf*

mu - sic, — Sing - ing my soul to rest. Days on the la - zy

p

riv - er — Are the days that I loved — the best.

rall. *a tempo*
p

mf

p

p

rall.

a tempo

f

mf

f

mf

A glance on the la - zy riv - er, A

smile and a lit - tle song - Strange how the mem - 'ry of

tri - fles _____ Can last so long, so long!

p

p

rall.

a tempo

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "tri - fles _____ Can last so long, so long!". The piano accompaniment is in grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic. The right hand plays chords and single notes, while the left hand plays a melodic line. The tempo changes from *p* to *rall.* (rallentando) and then back to *a tempo* (allegretto).

f

p

rall.

The second system of the musical score. The vocal line is empty. The piano accompaniment continues in grand staff. It begins with a forte (*f*) dynamic. The right hand plays chords and single notes, while the left hand plays a melodic line. The tempo changes from *f* to *p* (piano) and then to *rall.* (rallentando).

p

a tempo

rit.
pp

l.h.

The third system of the musical score. The vocal line is empty. The piano accompaniment continues in grand staff. It begins with a piano (*p*) dynamic and *a tempo* marking. The right hand plays chords and single notes, while the left hand plays a melodic line. The tempo changes from *a tempo* to *rit.* (ritardando) and then to *pp* (pianissimo). The system ends with a double bar line and the marking *l.h.* (left hand).

Were I

*Words by
Nan Terrell Reed

Music by
Carrie Jacobs - Bond

Moderato, con moto *pp*

Voice

Were I a leaf I'd like to

Piano

mp *p*

be A scar-let one up-on a tree, And I would swing and nev-er

mf

fall, Just cling and cling, and fool 'em all!—

p

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p

Were I a rose I'd be so rare They would not

p

find me ev - 'ry - where, And from the day that I was

mf

born I would not grow a sin - gle thorn.

p

mf

Were I a star up in the sky I'd wear a

p *mf*

f

twin-kle in my eye, I'd shine so bright they could not

mf

f

see An - oth - er sin - gle star but me!

f

I've Done My Work

Words by
GEORGE W. CALDWELL

Music by
CARRIE JACOBS-BOND

Giocoso

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The tempo/mood is marked 'Giocoso'. The piano part starts with a forte (f) dynamic. The vocal line enters in the second measure. The lyrics are: 'I've done my work, I've sung my song, I've done some good, I've done some wrong, And I shall go where'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features various chords and melodic lines, including a prominent bass line in the lower systems. The vocal line is written in a single staff with a soprano clef. The lyrics are placed below the vocal line. The score ends with a double bar line in the fourth system.

f

f

f

f

I've done my work, I've

sung my song, I've done some good, I've

done some wrong, And I shall go where

mf

I be - long; The Lord has willed it so. He knows my

mf

f

heart and ev - 'ry thought, He knows what

f

rit. *f* *a tempo*

pain and joy I've brought; And by His love I

rit. *f* *a tempo*

(*♩* :)

shall be taught The way to Him I know.

f

f

He knows my soul so weak and blind, So

full of fears of mor - tal mind, And

He will lead, and I shall find The

way to Him, I know. He guides my

steps, and He knows best, He will not

harm where He is blest. And so good-night, I'll

take my rest, Where sweet wild ro - ses grow.

WHEN GOD PUTS OUT THE LIGHT

CARRIE JACOBS - BOND

Moderato espressivo

mf

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato espressivo' and the dynamic is 'mf'.

p

1. There is a still-ness, but it is not_ death, When life and light de -
 2. The glo - rious lights of heav-en shine with peace, The gates of sor - row_

The first vocal entry is on a single staff with a piano accompaniment below. The dynamic is 'p'. The lyrics are for two parts: a first part and a second part.

part; There is a calmness, but it is not_ death, When God has stopped the_
 past; And ev - 'ry earth - ly_ ill we know Is lost and gone at_

The second vocal entry continues the melody and accompaniment. The lyrics continue from the first part.

heart. There's a room we en - ter just to sleep, Where
last. O — you, who think that death is fear, And

God puts out the lights; And in the morn - ing
keep that fear in sight; Be sure your sleep will

when we wake We've passed all earth - ly nights, And
be se - rene When God puts out the light, Be

in the morn - ing when we wake We've passed all earth - ly nights.
sure your sleep will be se - rene When God puts out the light.

A Little Bit o' Honey



Words by
W. G. WILSON

Music by
CARRIE JACOBS-BOND

Moderato espressivo

mf

p

You's ma lit - tle black ba - by wid a
You's de on - lies' lit - tle dar - lin' in de

p

turned up nose, An' a lit - tle bunch o' wool up - on yo'
whole roun' worl', An' you's got yo' lit - tle fin - gahs on ma

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Medium

head; _____ You's got dim - ples in yo' el - bows an'
heart; _____ You's ma lit - tle bit o' wool - ly head - ed

cresc.
wrink - les in yo' toes, An' a mouf lak a wa - ter - mel - yon
brown eyed gal Dat I'se al - ways long - in' for when we're a -

cresc.

rit. **CHORUS**
p a tempo
red. _____ You's ma sweet, sweet per - ta - ter, you's ma
part. _____ For I doan' know what I'd do if it

rit. *Pa tempo*

ripe, — ripe ter - ma - ter, You's ma pur - ty lit - tle black — su - gar
was - n't jes' fo' you, You's ma pur - ty lit - tle black — su - gar

f ball; — You's a lit - tle bit o' hon - ey dat de

p bees ain't foun', You's ma own pick - a - nin - ny - *rit.* *p* dat's all! —

HER GREATEST CHARM.

Words
ANONYMOUS.

Music by
CARRIE JACOBS-BOND.

Allegretto scherzoso.

mp *p*

The violet lingers

in her eye, The roses on her cheek, Her dainty lips of poppy leaf with

poco rit. *a tempo.* *poco rit.* *a tempo.*

pearls play hide and seek; But the dearest of the blossoms, Which her many charms dis-

f *f*

close, Is the funny lit-tle dan-de-lion freckle on her nose.

Is Yo'? Yo' Is.

Words by
MARJORIE BENTON COOKE.
Allegretto semplice.

Music by
CARRIE JACOBS-BOND.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked *Allegretto semplice*. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand. The vocal melody enters in the third measure. The lyrics are as follows:

1. Is yo' de li'l coon dat comes a - knockin' at my do', An'
 2. yo' de li'l coon dat's always tumblin' down, An'

The score continues with a piano accompaniment section and a final vocal phrase:

when I gives yo' what yo' want, yo' al-ways wants some mo'? Is
 yell so loud yo' mammy tink yo' done gone broke yo' crown? Is

yo'?..... Is yo'?..... Is yo' de li'l coon..... dat
 yo'?..... Is yo'?..... Is yo' de li'l coon..... wid

al-ways wants a snack, An' 'fo' yo' get yo'r cone pone done yo'
 such a sleep-y haid Dat clim' up in yo'r mammy's arms an'

comes a - beg - gin' back? Is yo'?..... Is yo'?
 want to go to baid? Is yo'?..... Is yo'?

2. Is
3. Is

p
yo' de lil coon dat yo' mam - my rock to res', De

one dat in de whole wide worl' yo' mam - my lub de bes', Is

dim.

yo'?..... Is yo'?..... Is yo'?.....

dim.

rall.

a tempo.

..... Is yo'?..... Yo' is!.....

rall.

a tempo.

mf

rall.

Dedicated to Marie White Longman

THE SANDMAN



Words by
MARY WHITE SLATER

Music by
CARRIE JACOBS-BOND

Allegretto

When the
And the

lights are lit, And the ta - ble's set, And the maid brings in the
but - ter'd bun With the jel - ly cn, Ros - y red as — jells should

buns, Tom - my Tink - er's eyes Get as big and wise, For —
be; And the last sweet sup From the sil - ver cup, Of the

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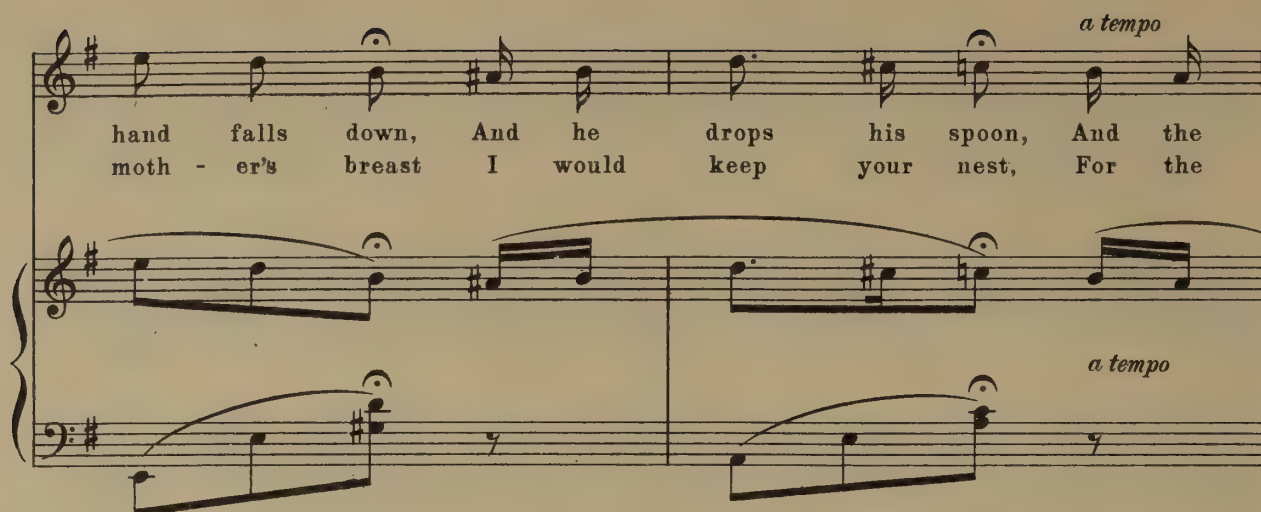
that's when the sand - man comes.
drows - y ——— cam - bric tea.

From his great high chair He —
Ah! my beau-teous boy, I am

tries to stare, And pre - tend he's — wide a - wake; But his
sad with joy, I am glad with a pain that fears. In your

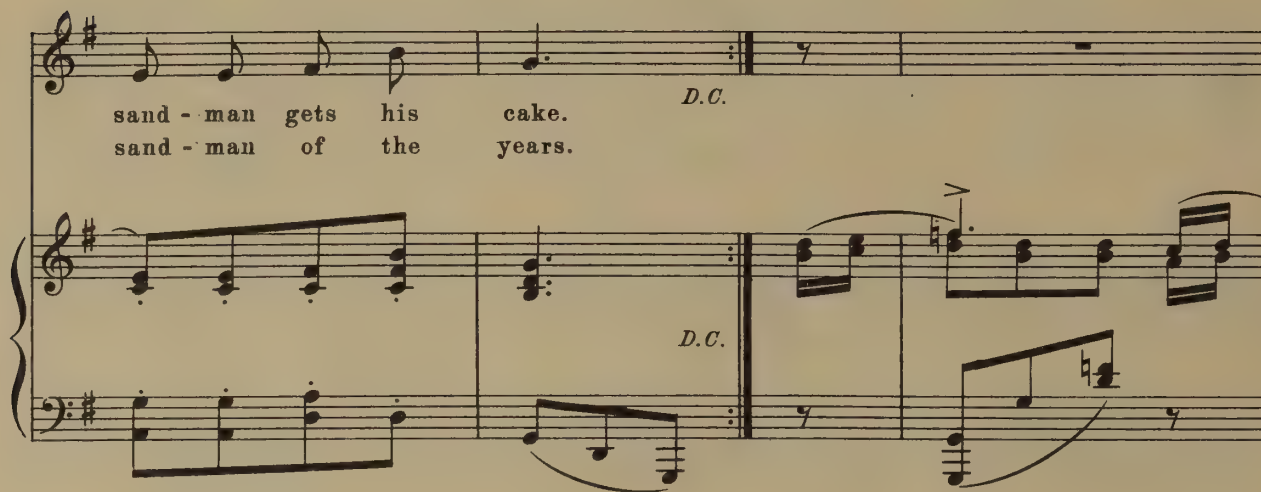
a tempo

hand falls down, And he drops his spoon, And the
moth - er's breast I would keep your nest, For the



sand - man gets his cake. *D.C.*
sand - man of the years.

D.C.



dim. *p*



Dedicated to
 Mrs. E. P. DOTY,
 Janesville, Wis.

WHEN CHURCH IS OUT.

Words from "PUCK".

CARRIE JACOBS-BOND.

Sostenuto.

mf

p

p

When

church is out, and Jack and Jill in linked seclusion stray, It

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part begins with a *Sostenuto* marking and a *mf* dynamic. The voice part enters with a *p* dynamic. The lyrics are: "When church is out, and Jack and Jill in linked seclusion stray, It". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

mf *p*

takes them two long lone-ly hours to pick their homeward way; And

mf *p*

as 'tis scarce-ly half a mile, no reason can I find Why

cresc. *f* *mp*

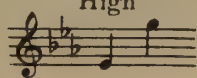
it should take so very long, ex-cept that love is blind.

cresc. *f* *mp* *adagio.*

*Ped **

LIFE'S GARDEN

High

Words by
Fred Jacobs Smith

CARRIE JACOBS-BOND

Andante con moto

p *cresc.*

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Out in life's gar - den, where

p

Ped. * *Ped.* * *Ped.* *

sym - pa - thy grew, I found a
 heart, 'twas the heart of you.
 In that same gar - den de - vo - tion grew,
 And I found a soul, 'twas the

Red. * *Red.* * *Red.* *
Red. * *Red.* * *Red.* *
cresc. *Red.* * *Red.* * *Red.* *
cresc. *Red.* * *Red.* * *Red.* *
Red. * *Red.* * *Red.* *

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soul of you. And

still far - ther on, where the flow'rs are few,

I looked for hours, through the

mist and dew, Till I found my i -

Red. * *Red.* * *Red.* *

f *f* *f*

deal, and moth - er, my

p rit.

moth - er, My moth - er, 'twas

you.

p

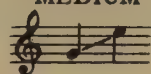
*Red. **

rall.

*Red. **

O TIME! TAKE ME BACK

MEDIUM



By CARRIE JACOBS-BOND

Moderato e con espressione

p

As I sit in the twi - light of life and of day, I

pa tempo

want to go home, oh, I want to go home! As I

cresc. *mf* *dim. e rit.*

think of the friends I have lost by the way, _____

cresc. *mf* *dim. e rit.*

Red. *

p a tempo

I want to go back to my

p a tempo

Red. *

rall. *Pa tempo*

moth - er. _____ The

rall. *mp a tempo* *rall.* *p a tempo*

mead - ow, the or - chard, the swing - ing grape - vine, Makes me

long to go home, how I long to go home! The

cresc. *mf* *dim. e rit.*

scenes of my child-hood, the love that was mine

cresc. *mf* *dim. e rit.*

Red. *

p a tempo

Takes me back to my home and my

p a tempo

Red. *

rall. *a tempo*

moth-er. My

rall. *mp a tempo* *p a tempo* *a tempo*

Red. *

moth - er still sits by the i - vy - crowned door, And I

want to go home, how I want to go home! She is

cresc. *mf* *dim. e rit.*

here in my heart, though I see her no more,

cresc. *mf* *dim. e rit.*

Red. *

p a tempo *rall.*

O Time! take me back to my moth-er!

p a tempo *rall. = pp*

Red. *

